

Salvator mundi [I]

Thomas Tallis (c.1505-1585)

Superius [Alto]

Discantus [Tenor]

Contra Tenor [Tenor]

Tenor [Baritone]

Bassus [Bass]

Sal - va - tor mun - di sal - va nos, sal - va

Sal - va - tor mun - di sal - va

Sal - va - tor mun - di

Sal - va -

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nos, sal - va nos, sal - va - tor

nos, sal - va nos, sal -

sal - va nos, sal - va nos, sal -

- tor mun - di sal - va nos, sal -

Sal - va - tor mun - di sal - va nos, sal -

mun - di sal - va nos, sal - va nos, sal -

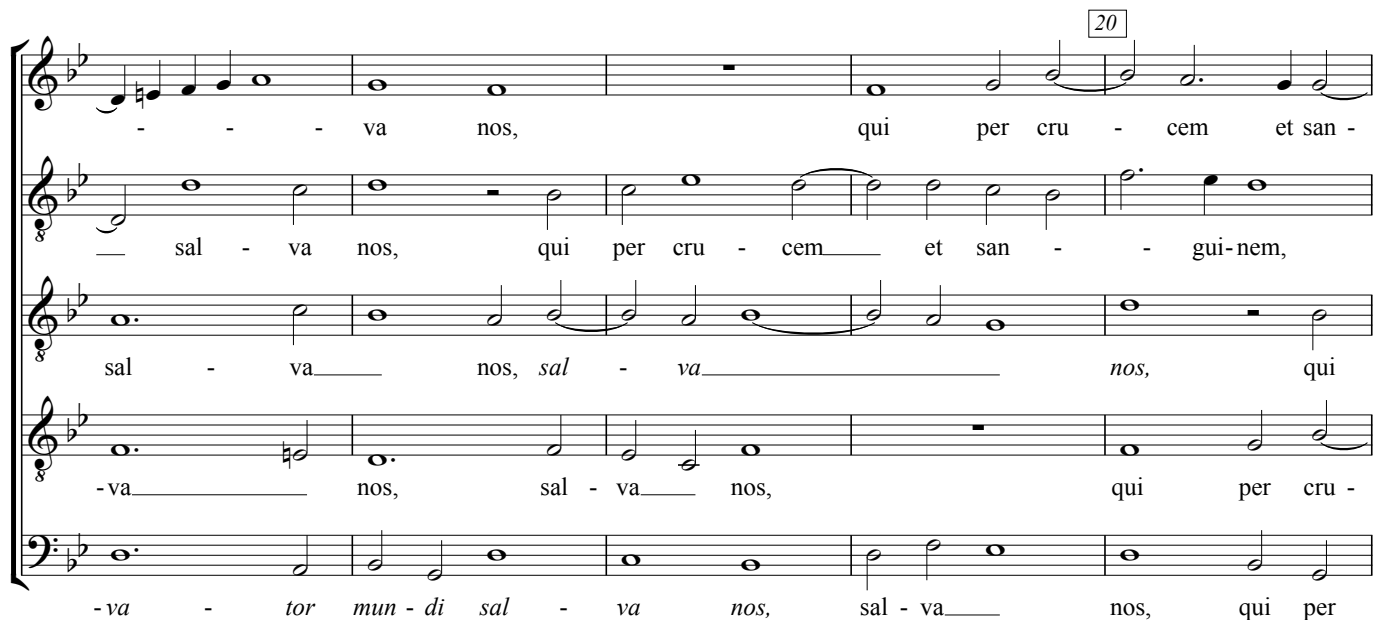
- va - tor mun - di sal - va nos,

- va nos, sal - va - tor mun - di sal - va nos,

- va nos, sal - va - tor mun - di sal -

- va nos, sal

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- va nos, qui per cru - cem et san -
 sal - va nos, qui per cru - cem et san - - gui-nem,
 sal - va nos, sal - va nos, qui
 - va nos, sal - va nos, qui per cru -
 - va - tor mun - di sal - va nos, sal - va nos, qui per



- gui-nem re - de - mi - sti nos, re - de - mi - sti
 et san - gui - nem re - de - mi - sti, re - de - mi - sti nos,
 per cru - cem et san - gui - nem re - de - mi - sti nos, re -
 cem et san - gui - nem re - de - mi - sti nos, re - de - mi -
 cru - cem et san - gui-nem re - de - mi - sti, re - de - mi - sti nos, re - de - mi -



nos, au - xi - li - a - re no - - bus, au - xi - li -
 re - de - mi - sti nos, au - xi - li - a - re no - -
 - de - mi - sti nos, au - xi - li - a - re no - -
 - sti nos, au - xi - li - a - re no - -
 - sti nos, au - xi - li - a - re no - -

no - - - - - ster. De - us no - - - - - ster. De - us no - - - - - ster. De - us no - - - - - ster. De - us no - - - - - ster.

O Saviour of the world, who by thy Cross and precious Blood hast redeemed us, save us and help us,
we humbly beseech thee, O Lord our God.

Source: Thomas Tallis and William Byrd: *Cantiones, quæ ab argumento sacræ vocantur...* (London, 1575), no.1.

Text: Matins Antiphon, The Exaltation of the Holy Cross.

Printed pitch and note-values as in source.

Text: expansions of repetitions indicated by the 'ij' sign are shown in italics.

Accidentals: Full-sized accidentals are shown as printed in the source, and are also used where implied by the source's partial key-signatures (mainly in voices I and IV). Small accidentals are editorial. Bracketed accidentals are 'cautionary' in the context of normal 16th-century practice, in which accidentals apply only the following note and immediate repetitions. Note that the sharp before I.23.3, included in many editions of this piece, does not appear in the printed source.

All other directions in square brackets are editorial.

IV.26: e flat removed from ks.